HEATHER ELAINE HARRIS. “Assembled from the Original”: Visuality and Embodiment in *Gris Grimly’s Frankenstein*. (Under the direction of Professor Paul Fyfe.)

The permanence of the Frankenstein myth in books, films, television shows, and even musicals illustrates the resonances of Mary Shelley’s *Frankenstein* for our own time and serves as an elucidating narrative by which we can explore the consequences of historical change and evolving methods of representation. One recent appropriation of the Frankenstein myth is Gris Grimly’s graphic novel, entitled *Gris Grimly’s Frankenstein*. Taking Mary Shelley’s 1818 text, Grimly draws from steampunk themes and technologies to create a transdisciplinary, multi-generic text—a work that is neither familiar nor neoteric. As a mimetic hybrid, *Gris Grimly’s Frankenstein* re-envisions *Frankenstein* in decidedly steampunk terms and underscores the capacity of the text to reveal, visualize, and understand steampunk aesthetics and preoccupations, including the cultivation of sympathy and the formation of identity.

In theorizing the binary between normal and abnormal, Mark Mossman and Martha Stoddard Holmes insist that “the category of disability emerges as a term linked with the discourses of labor and industry.” Recognizing a connection between this rhetoric of disability and the thematics of the steampunk genre, I argue that Grimly’s visualization of the narrative, particularly his use of the steampunk aesthetic, connects technology, industriousness, and the body and, thus, recenters and refocuses the performance and general representation of disability on the disabled subject itself—the creature. By analyzing the forms and mediums of representation in *Gris Grimly's Frankenstein*, I demonstrate the ways in which Grimly’s depiction of the bodiliness of Shelley’s text dramatizes the limits of sympathy and subjectivity and reframes the ways in which the interdependent concepts of visuality and embodiment are central not only to the critical discourse of comics studies, but also to that of narrative medicine.